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The child who is unable to reproduce a melody at a given pitch range can begin to "carry a tune" by learning to hear and control his singing voice and to match his voice with voices of other singers or with instruments. The "too low problem singer," the child with the most common difficulty, must learn to make successful song responses in his normal speaking voice and then to find his true singing voice. Consistent control of his singing voice depends on the development of singing skills--habits of manipulating tonal images and habits of employing the motor skills required in correlating the singing voice with tonal images. Most important to the solution of all singing problems is a positive attitude on the part of both teacher and pupil. (This manual, a product of the research reported in TE 499 967, contains examples of specific corrective techniques and materials.) (JS)

FINDING AND LEARNING TO USE THE SINGING VOICE

A Manual for Teachers

by A. OREN GOULD
Western Illinois University, Macomb, Illinois

United States Office of Education Project No. 5-0241
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PREFACE

This manual is written for everyone involved in the process of bringing music experiences to individuals of any age. The product of a three-year funded study of the singing problems of children, it may prove to be of especial value to music consultants and classroom teachers who are responsible for children's singing activities in the elementary grades. However, the author has come to believe that all persons involved in the teaching of music are concerned with the problems of singing: hearing and distinguishing pitches and melodies; learning to think pitches and to manipulate tonal images mentally; learning the mental imagry of tone quality; and learning to connect the voice to musical thought with overt responses.

As has been stated, the research project from which this manual has grown[1] was primarily concerned with the singing problems of children in the elementary school, but as this three year study unfolded the involvement with singing problems was widened to include people of all

[1]A. Oren Gould, *Developing Specialized Programs for Singing in the Elementary Schools*. Washington, D.C.: USOE Project 5-0241, Final Report.

ages. This widening involvement might be compared to an ever increasing spiral of interest which eventually touched children and adults in inner cities, suburbs, small towns and rural areas. It touched individuals of many races and of many social and economic situations as well.

This widening involvement has included many teachers. In the early stages of the study the teachers involved were mainly music specialists—college music methods teachers and school music supervisors and teachers; but as the project developed specialists in music and music education research, choral directors and private voice teachers became involved. Most important of all elementary classroom teachers who were concerned with music teaching (and many who were interested in improving their own singing) participated actively in many of the research activities of the study.

The problem of the study stated in a single phrase was to develop ways to help children "find and learn to use their singing voices". The study, the author believes, achieved just that. Many techniques and materials for helping problem singers were found and tried out with "live" children in large groups and small groups, in individual coaching sessions and group coaching sessions, with skilled vocal teachers and with semi-skilled (even with relatively unskilled) teachers of music activities. Out of all of the activities and experiments came the conviction that all children can learn to sing—at least all unhandicapped children can—and learn to sing reasonably well *independently and with other children.*

Other convictions came out of the study: *Classroom teachers can help problem singers, problem singers can help themselves.* It might be surprising to some, but participating in the study were some teachers who were problem-singers themselves. Several of these became quite effective in helping children learn to sing as they were overcoming their own singing difficulties. Determining most effective ways of helping people to "carry a tune" and to sing with pleasing quality involved two processes: 1) pre-testing and post-testing of children, or adults who used certain materials and techniques, and 2) evaluating before and after tape recordings of the same individuals. On the basis of these two kinds of measurement the author claims a high degree of statistical validity for the procedures and materials described in this manual. To the manual's readers, however, he simply suggests that the "proof of the pudding is . . . . etc". Just try the materials and techniques for yourself and see—keeping in mind, of course, the importance of having a *positive attitude* toward anything one is learning, and the necessity of developing a *concept of what is to be mastered* before developing a skill.

Children find their singing voices in groups with other children or independently.

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1 THE CHILD WHO DOESN'T SING

DESCRIPTION OF PROBLEMS

It is not difficult to find descriptions of the child who doesn't sing in the literature of music education. Such children are usually divided into two categories: the child who "can't carry a tune", and the child who "doesn't want to sing". It is redundant however to consider two separate categories of children with singing difficulties. The child who "can't carry a tune" soon becomes the child who "doesn't want to sing" when his first efforts to take this important initial step in musical learning are unsuccessful. Books on the teaching of music often contain words to describe these children (they can be and often are applied to adults too) ranging from *uncertain* or *out-of-tune singer* to *psychologically inhibited singer.* A common description of the difficulties of a child who doesn't sing is that he *can't reproduce a given melody at a given pitch level correctly.*

It is widely believed that children who can't do this have singing difficulties because of lack of musical background or because of lack of maturity; or it may be because of timidity. Other causes usually mentioned in the literature include low speaking voice, lack of tonal memory,

and inability to distinguish high and low pitches (all usually attributed to heredity). However, the research upon which this manual is based offers strong evidence that none of these statements represent causes of singing difficulties. Instead they are merely symptoms of difficulties. Many of these so-called causes of non-singing represent skills that can be learned. Others simply won't hold up under logical evaluation. Take "lack of musical background", for instance. How many times has a non-singing child come from a very musical home where there are parents and/or brothers and sisters who sing well?

Actually it is doubtful if there is such a thing as a non-singing child at the ages of nursery school and kindergarten. They all sing. Perhaps some of them do not sing the way the teacher wants them to; but they all *do* sing. It is only after problem singers have experienced unfavorable reactions to their singing efforts from peers, teachers or parents that psychological inhibitions develop. Then you have real non-singers. It is interesting to note here that the author, in helping college age problem singers in non-major music classes, makes it a practice to ask these students privately when and how they first realized that they "couldn't carry a tune". Almost invariably the answer is that the realization came early in the elementary music class. All too often it has been a teacher who has told the child to be quiet while the other children are singing.

Characteristic singing problems are so well known to those who work with children in singing activities that they scarcely require description. At the same time experienced teachers know that no two children are exactly alike in their vocal responses, and that those with singing problems have a degree of individualism even in their problems. The most frequently recurring problem is that related to the low speaking voice—in other words, the "too-low singer". Frequently observed also is the "too high singer". Then there is the "one note singer"—he is the one responsible for the term, *monotone*. Finally, there is the singer who is sometimes too low, sometimes too high, and perhaps sometimes a monotone.

CAUSES OF SINGING PROBLEMS

All of these "singers" have a common problem. They are unable to manipulate their voices so that they match the musical sounds they hear. A common belief has been that they don't hear these musical sounds as well as "more talented" children do. The ability to discriminate pitches has by tradition been linked with singing ability and musical ability generally. Some researchers have pursued this traditional assumption to unbelievable extremes in their attempts to measure ability to discriminate differing pitch levels.

The author is convinced that this entire way of thinking about pitch apprehension is unfounded in fact. All children who can hear, even those with considerable hearing loss, can perceive musical sounds. The variation in singing ability comes in the degree of attention to varying levels of pitch, in the sensitivity of the mind to related musical sounds, and in the motor skills required to coordinate musical sounds perceived with the vocal instrument. In other words the child must first learn how it feels and sounds for him to use his own voice in song before he can perform the act of singing. *He must find and learn to use his singing voice.*

Children construct a melody by drawing it or by using bits of straws.

2 HELPING THE CHILD WHO DOESN'T SING

BASIC PRINCIPLES

Successful efforts to sing are achieved by the child as soon as his concept of the singing process enables him to help himself. This ability to help himself depends on his ability to listen to and follow the sounds of his own voice. It also depends on his developing a feeling for unison. This seems at first glance a very simple statement of two very simple abilities native to all human beings. For many individuals, children and adults, this is not so.

CONCEPTS AND SKILLS INVOLVED

To hear one's own voice with discrimination involves the formation of both concepts and skills. There is the concept of the difference between speaking and singing; the skill of producing a singing quality with the voice; the concept of sustained tones as opposed to the staccato tones of speaking, and the skill involved in using the voice in this way.

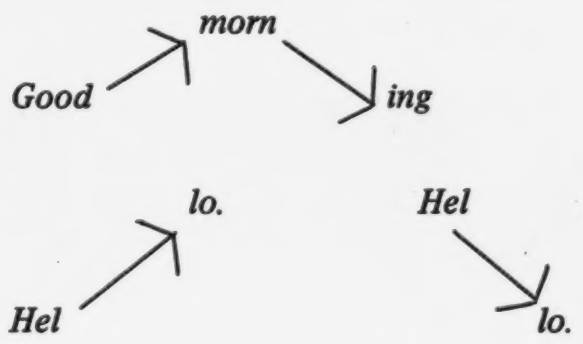
To develop a feeling for unison the child must form a correct concept of highness and lowness of tones as well as the concept of sameness and

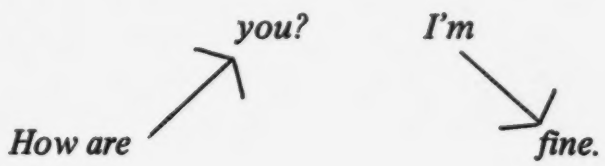
difference. Many small children and some adults do not have these concepts clearly defined in their minds as tonal images. Some small children have been found to have the concepts of highness and lowness of tones reversed in their minds. Once the correct concepts have been formed, repetitions in experiencing unison are needed to develop the mental skills of tonal imagry and the motor skills of matching the vocal instrument with the tonal images.

Speech-to-song activities develop the concept of high and low tones

STEPS INVOLVED IN LEARNING TO SING

Concept formation and skill development involved in hearing the voice and controlling it in the act of producing unisons is a developmental process. Children vary widely in the speed with which they advance through it. Some proceed step by step at a slow pace while others advance rapidly negotiating several steps at once. The first and most simple step is to proceed from speech to song. In this step the child begins by simply practicing raising and lowering his voice with spoken phrases he uses in normal speech. Examples are:





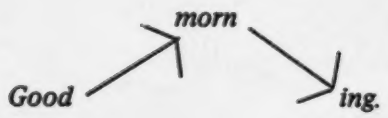
Once the child controls the pitch levels of his voice in speech he is ready to proceed to the concept of the singing voice. Here is a device for drawing the child's attention to singing quality as opposed to speaking quality:

Teacher: *Let me hear your different kinds of voices. First listen to me. "This is my whispering voice."*
Children (whispering): *"This is my whispering voice".*
Teacher (talking): *"This is my talking voice".*
Children (talking): *"This is my talking voice".*
Teacher (yelling): *"This is my yelling voice".*
Children (yelling): *"This is my yelling voice".*
Teacher (singing or sing-song): *"This is my singing voice".*
Children (singing or sing-song): *"This is my singing voice".*

SPEECH TO SONG

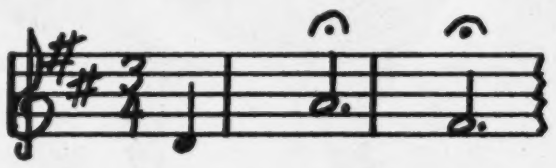
For practice in moving from speech to song the spoken phrases listed above and many others are alternately spoken and sung by the teacher and by the children thus:

Teacher (spoken):



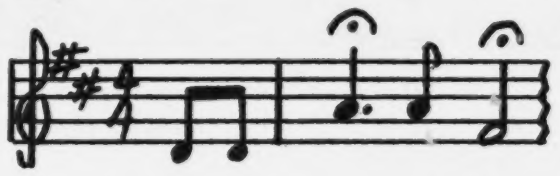
Children (spoken): Same

Teacher (sung):



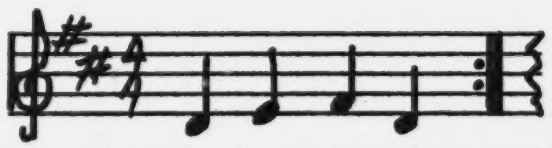
Good morn - ing.

Children (sung): Same

Teacher (sung):

How are you to - day?

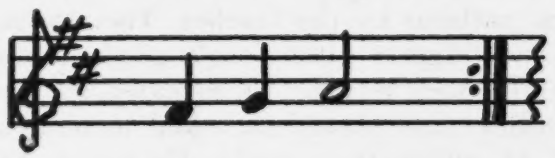
Children (sung): Same

Teacher (sung):



Where is Ma - ry?

Children (sung):



Here I a - am.

These devices provide opportunities for both individual and group responses by children. Many of the newer Kindergarten and first grade song books, and some of the older ones, provide songs for singing the childrens' names.

Many children first experience unison in their normal speaking ranges.

EXPERIENCING UNISON

There is one other important factor in this process of moving from speech to song. Many children, and some adults, cannot at first match the pitches assigned to the speech patterns by the teacher. Their responses may be lower or higher than the original pitch levels given. In such cases the pitch at which the child does respond is repeated by the teacher. In group activities the entire class should be asked to reinforce the response made at the pitch at which it is made. Unison is thus achieved by going to the child's pitch level rather than attempting to force the child to respond at the prescribed level.

It is usually the child with the low speaking voice that needs to begin with this kind of reinforcement for his first experiences with unison. He may need to sing many patterns and songs in his low comfortable speaking range before attempting to move up to the range used by the rest of the class. It has been observed again and again that it is a

mistake to hurry the child on to the next step in finding his singing voice before he has gained proficiency and security in singing short patterns and simple songs in very easy ranges *in his natural speaking range*.

On the other hand, some teachers feel that when a child has been helped this much this is all that can be done. This is far from true. When a child can stay in the same key with several simple songs using his natural speaking range he is ready to "go the second mile", that is, move up (or down) into the normal classroom range.

FINDING THE TRUE SINGING VOICE

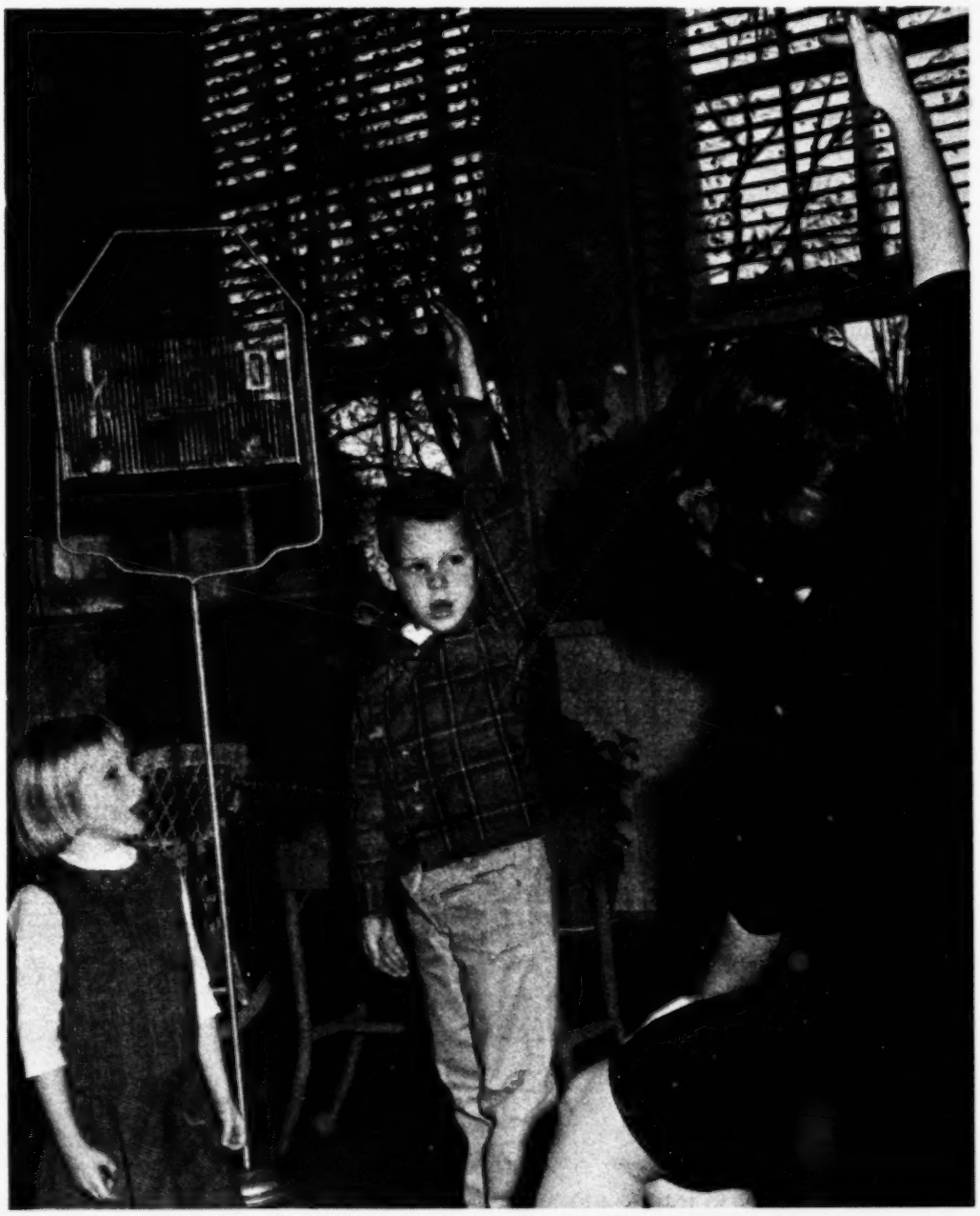
Here again there is a developmental process which proceeds slowly, step by step with some individuals and by leaps and bounds with others. For the child with the low speaking voice, particularly, but for "too high singers" also, use of the ōō sound in short echo patterns has served as the most successful way of getting into the new range easily and quickly. *Yoo Hoo!,* is an example of a song containing such echo patterns. There are many songs designed for this purpose in the music books for primary grades of the newer series:

YOO HOO!

Words and melody by Ethel Crowninshield
Adapted by A. Oren Gould

From NEW SONGS AND GAMES by Ethel Crowninshield
copyright, 1941
Used by permission of Boston Music Co., copyright owners

It is very unusual for a problem singer to be unable to echo the pattern with the ōō sound almost immediately. He should, however, hear the pattern sung with a treble voice (or played on the piano if the teacher is a man) by the teacher or other pupils before taking his turn at providing the echo. In those rare cases where the ōō pattern is not sung high enough, get it as high as possible, then move the song into the appropriate key to provide a successful attempt.



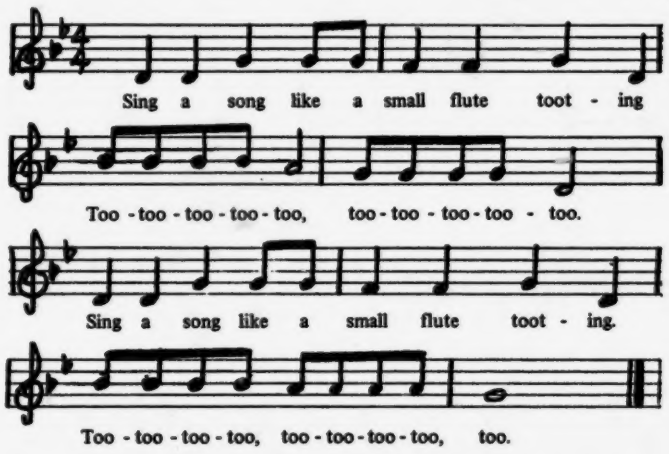
The true singing voice is first discovered in echoing short patterns with the ōō sound.

PATTERN SONGS

When the child can echo the ōō patterns accurately in several songs such as *Yoo Hoo*, and only then, he is ready to attempt to negotiate longer phrases of ōō patterns. The *Flute Song* is an example of this song prototype, many of which are found in the newer elementary series:

The Flute Song

Jewish Folk Tune
Adapted by A. Oren Gould


Sing a song like a small flute toot - ing
Too - too - too - too - too, too - too - too - too - too.
Sing a song like a small flute toot - ing.
Too - too - too - too, too - too - too - too, too.

In this song the problem singer answers the teacher or another child with the second and fourth lines, after hearing others do it several times.

Eventually he may learn to sing the entire song using the syllable ōō before attempting the words. Sometimes a child has success with using a staccato ōō sound throughout an entire melody. The staccato sound tends to energize the tone more for the low singer. Often very slow legato singing of the ōō vowel on the entire melody produces a successful result. It is believed that at this stage of development it is usually not good to require the child to sing rapidly in his response. He needs time to hear the intervals and relaxation to coordinate the tonal images he forms in his mind with the motor responses he makes with his voice. This is particularly true when a longer melody is attempted and tonal memory is required.

Considerable proficiency in expanded patterns and phrases using the ōō sound is required before the problem singer should attempt to use his newly found singing voice in other kinds of songs using words.

TYPE A SONGS

There are still several concepts and skills with which he may need help as he begins to develop a repertory with this new voice. One of these is the concept of ascending and descending scale passages and the skill of negotiating them. Songs of this type are called Type A songs in the project. *My Little Ducklings*[2] is an example of numerous songs of this type which may be found in the newer elementary series.

My Little Ducklings

Austrian Folk Song

Some children have more success if they sing the melody first with the staccato and legato ōō sound. They often quickly learn to match the tones of the resonator bells with this type of song. Perhaps it seems strange, but this type of song has turned out to be the one which the problem singer can accompany himself with on the auto harp or uke. Children have been observed who could sing them as they strummed their own accompaniment long before they could sing the songs in unison with the rest of the class. *Are You Sleeping* is another example of this song prototype.

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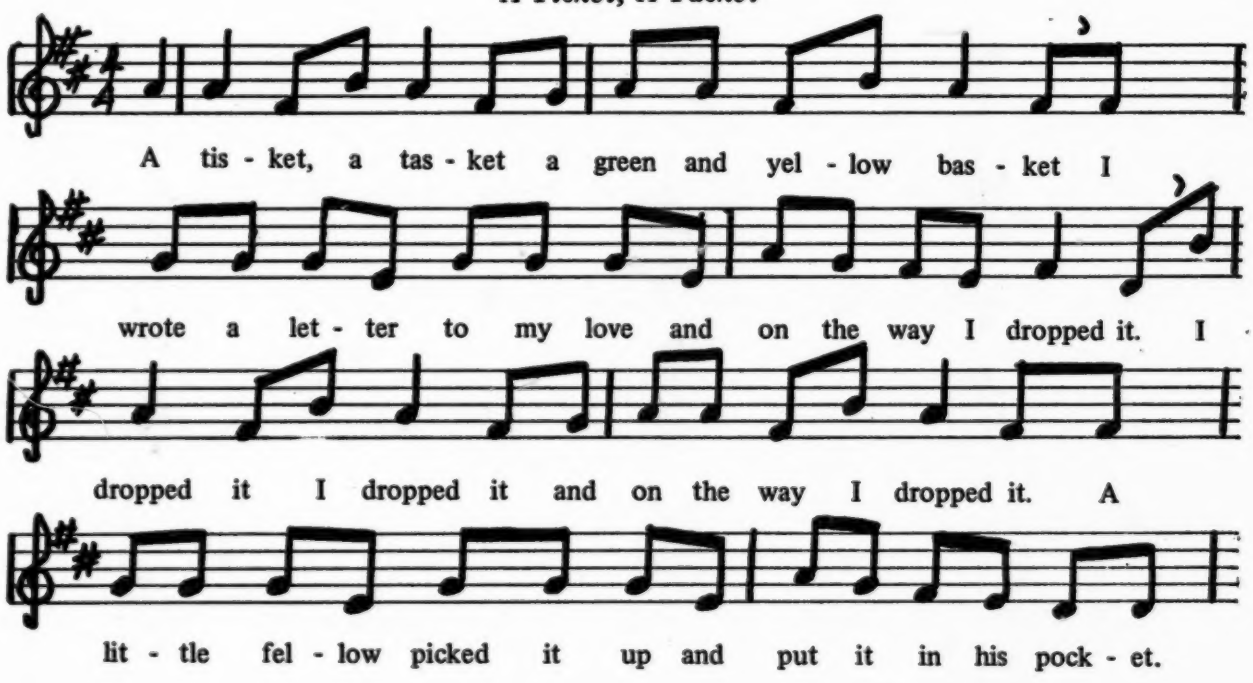
[2]From *Discovering Music Together*, Book I, Chicago: Follett Publishing Co., Page 35. Used by permission.

TYPE B SONGS

Type B songs demand the concept and skill involved in beginning a song on some tone other than *do*—usually the 3rd or the 5th. They serve to expand the range and to help the child "lift up" his voice. *A Tisket, A Tasket* is a song of this type. Have the children sing it with the staccato or legato ōō and with the words.

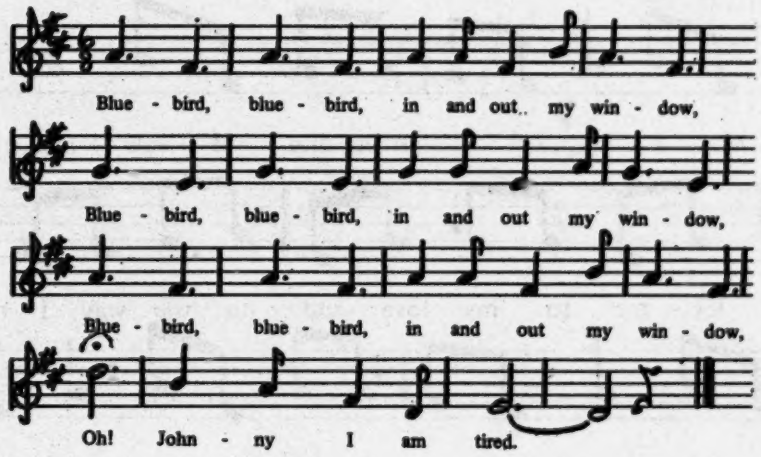
A Tisket, A Tasket

A tis - ket, a tas - ket a green and yel - low bas - ket I
wrote a let - ter to my love and on the way I dropped it. I
dropped it I dropped it and on the way I dropped it. A
lit - tle fel - low picked it up and put it in his pock - et.

If continual use of the ōō vowel seems to result in a thin or pinched tone, it is recommended that the tones of the melodies of Type B songs be sung using the syllables, "yah" or "ring".

TYPE C SONGS

Type C songs begin on a higher tone than the low tonic and have one long skip to a high tone—usually to the upper tonic. An example of this type is *Bluebird.*

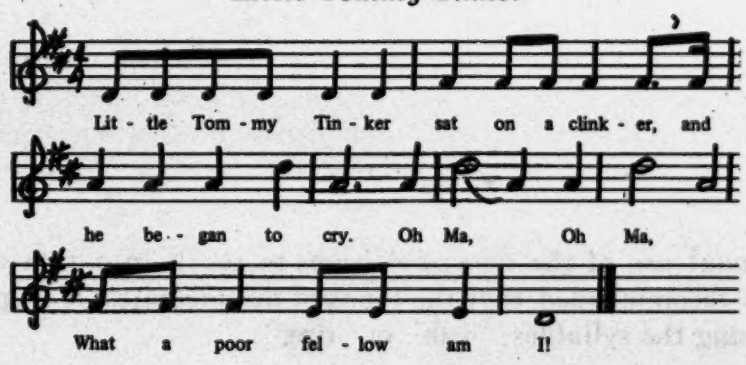
Bluebird

Singing Game
Adapted by A. O. G.

Blue - bird, blue - bird, in and out my win - dow,
Blue - bird, blue - bird, in and out my win - dow,
Blue - bird, blue - bird, in and out my win - dow,
Oh! John - ny I am tired.

Of course the skip to the higher tone in this song is on the word "oh". Some children may need to use the syllable ōō at first. Hand motions or body motions at the moment of the skip often help the child to get "all of the way up". One very successful participant in the research project asked the children to think of singing in "*first gear*", "*second gear*", and "*third gear*". "Oh" for "Oh Johnny I am tired" would be in *third gear.* It is recommended that the highest tone of the Type C songs be no higher than 4th line D.

Another type C song is *Little Tommy Tinker.*

Little Tommy Tinker



This song provides the opportunity for bodily movement to dramatize the skip to a high tone on the words "Oh Ma!" Jumping up from a sitting position on these words also serves to energize the tone. Staccato tones can be used to further energize the tone. Again it is desirable to avoid rapid singing at least until the skip to the high tonic tone is negotiated consistently and accurately, keeping in mind that the child (or adult) needs time to prepare mentally and physically for high tones.

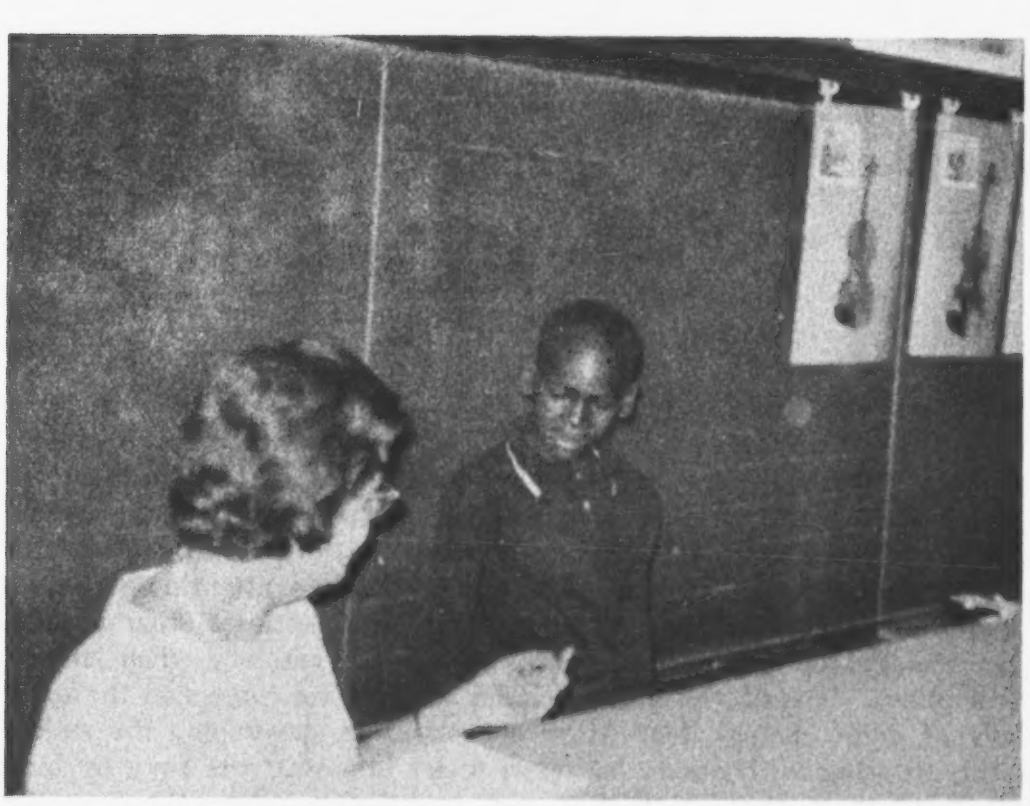
Hand motions and bodily movements dramatize long interval skips.

LEARNING TO SING WITH OTHERS

It is not uncommon for children of all ages to progress through some or all of these developmental steps with excellent progress and succeed when singing individually and still be unable to sing in tune with other children or with an instrument. This happens because the child's attention is drawn away from the sound of his own voice when he hears other sounds. One remedy for this is to have him close one ear lobe when singing with others. Use of the cupped hand as used by singers in the early days of radio helps also. Most successful in developing the child's ability to sing with others has been to let him start the song by himself. Let him be the song leader and have him bring the others in after a phrase or two. The others may come in very softly if he still has trouble.

BEST AGE FOR GIVING HELP

A question often asked is, "What is the best age for helping the child who doesn't sing?" The answer to this is, "As early as possible." In nursery school and kindergarten most children are involved in finding their singing voices and learning to use them accurately. All group singing activities can be beamed toward these objectives to some extent at these age levels. In first and second grade it is equally possible to get every child to singing well and in the proper range with group singing activities if an adequate proportion of the time for singing is devoted to the approaches and materials described above. By third grade if there are children needing help (there won't be if adequate help is provided in the earlier grades) they can usually learn to sing well much more readily in private coaching sessions or in very small groups. Although the author hastens to add that he has observed very effective large group work with problem singers in the fifth and sixth grades.



Learning to sing independently may require a bit more work.

WORKING FOR INDEPENDENCE

Finally, let's don't be satisfied just to go the "second mile" with these children. Let's go the "third mile" and help them to become independent. This applies to the child who finds his singing voice and then becomes a "follower", depending on stronger voices and surer tonal memories to keep him on pitch. He needs to sing many short, catchy folk songs and often needs opportunities for many repetitions of the songs he likes to sing best. One very successful teacher likes to let a child at this stage of development work by himself with a small, portable tape recorder—singing his songs then listening to himself.

Vocabularies of tonal images and vocal motor skills must be developed.

3 AIDS IN DEVELOPING THE VOCABULARY OF SINGING SKILLS

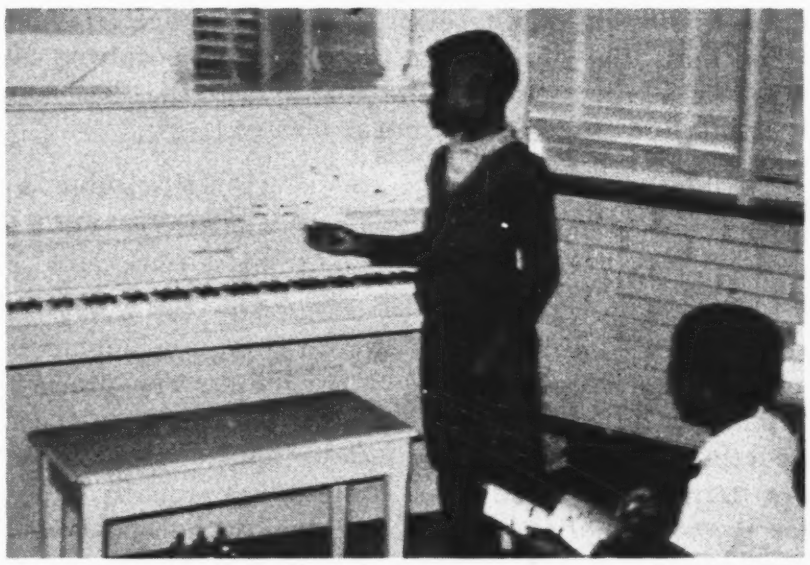
As a child (or adult) begins to gain confidence in his ability to use his singing voice with consistent accuracy on familiar melodies after many repetitions of them, he will often still encounter the same old difficulties with less familiar materials. On new songs he may revert back to his old habits of out-of-tune singing. This will be true until he has developed an extensive vocabulary of singing skills. This vocabulary of singing skills consists of two kinds of habit formation. Each kind is interwoven with the other but should be considered separately.

First there is the aural vocabulary. This involves the ability to call up and manipulate tonal images in the mind. This process is linked to what is usually referred to as tonal memory. Each tonal image is linked by association in the context of a melody and often by the meaning of the accompanying words of a song to the tonal image preceeding and the one following it.

Second there is the vocal vocabulary. This term represents the interlocking mental and physical processes of using the tonal image to activate the motor processes of producing a vocal sound. Again these processes are probably linked with tonal memory by the kinesthetic properties (how it feels) of the act of moving from one vocal sound to the

next. Again association of the words is involved in terms of the kinesthetic aspects of forming the words with the vocal chambers, tongue and teeth.

A person who may be described as a "good singer" performs these singing skills automatically. This is because he has developed both aural and vocal vocabularies. The mental imagry and motor skills involved in singing are to a large extent activated by habit. They occur instinctively with very little conscious thought. The individual who is developing consistent control of these habits of singing is working to develop his singing vocabulary. As correct habits grow his conscious thought can be directed toward the unfamiliar aspects of the new song he is singing.



Visual associations with the piano keyboard, notation and phrase charts reinforce concepts of melody.

USING CLASSROOM INSTRUMENTS

Developing a singing vocabulary need not be done by singing alone. The many melodic, rhythmic listening and creative activities of the elementary music program should all contribute to the achievement of this objective—for all children, "good singers" and "not-so-good singers" alike. Especially valuable are the classroom instruments which contribute to facility with tonal imagry through exterior media as opposed to one's own voice which would be an interior medium. Instrumental experiences can provide visual associations for rapid and forceful rein-forcement of tonal imagry.

This can occur both in terms of association with notation and with chalk-board or chart diagrams of melodic contour and phrase structure, and, in the case of the bells and piano, in terms of the visual relationship of tones to each other on the keyboard.

For the most pleasurable instrumental experiences which can be used to promote the development of the singing vocabulary, the author recommends the recorder or other flute-like classroom instruments for middle and upper grade children. He hastens to add however that experiences with the recorder should be integrated with the classroom singing activities if they are to contribute most effectively to singing vocabulary development. Too often when an elementary music class is turned into a recorder ensemble the vocal orientation of the music program is lost. Too often singing becomes of secondary importance with the resulting deterioration of singing quality even by musically accelerated children. (The author finds this loss of vocal orientation occurring also where excessive use of adulterated Orff and Kodaly activities has crowded out the vocal orientation of elementary music classes.)

DEVELOPING A CONCEPT OF GOOD SINGING QUALITY

The improving singer needs continual help from the teacher in the on-going developmental process of gaining a concept of good singing voice quality. The process of imitation is important, but the teacher has other resources. In the recordings which accompany many of the new series of music books for elementary children a trend to use childrens' voices individually and in groups to produce recordings of the songs contained in the books is beginning. This is an excellent development in the field. For a child to hear beautiful quality produced by other children as he forms his initial concept of the song he is learning to sing seems an ideal indoctrination to good singing quality. It is to be hoped that the music publishers will loose their timidity and make much greater use of childrens' voices in future recorded series. Above all, it is to be hoped that they will move promptly to remove objectionable adult voices from recordings. It is recommended that teachers avoid all recordings for classroom use with singing activities which contain heavy voice quality, excessive vibrato, and overly dramatized operatic interpretations of childrens' songs. The author would even go so far as to recommend that recordings of childrens' songs with male voices be avoided in nursery school, kindergarten and primary grades.

VOCALISES

Vocalises have proved of great value in developing vocal and aural habits. In the hands of a skillful teacher they can serve to promote and develop vocal quality and to expand the range. They are usually considered most appropriate

Vocalises help in the on-going developmental process of gaining a concept of good singing quality.

in the middle and upper grades, but they can serve a useful purpose in the primary grades. The singing of vowel sounds on scale steps and with chord tones is thoroughly enjoyed by children if organized and directed in a manner and context appropriate to the age level of the group.[3] Improved resonance and breath control are increments which accompany the ear training values of vocalises.

TAPE RECORDER AND VIDEO TAPE RECORDER

Where it is practical to do so the tape recorder and the video tape recorder provide valuable means for self help for the child who is achieving success in singing familiar songs in tune. They are not recommended for use during the early stages of the development of a problem singer. Hearing his own mistakes and poor quality in singing is of the most value when the child is able to improve on the next try he makes.

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[3] See the account of activities of this kind in the Cleveland, Ohio elementary schools in the Final Report of Research Project 5-0241 cited previously.

PSYCHOLOGICAL INHIBITIONS

Much has been written in elementary music methods books about the psychologically inhibited problem singer. Psychological inhibitions to singing are usually attributed to remarks of parents, teachers and peers. The author has found that there is considerable truth in this allegation. More importantly, however, is the factor of failure of the child with his initial efforts to sing. Children in school begin very early to compare their efforts with those of others in group activities. It is most important in helping problem singers that successful efforts occur from the very beginning and at each step in the developmental process. It is equally important that both teacher and child believe in what they are doing, and even the very young child can profit by a complete understanding of what his problems are and how they can be solved. Even in nursery school it is recommended that the children be told, "We are working on beautiful singing voices," as they participate in the experiences described in this manual.

4 SUMMARY

The child who "can't carry a tune" may be described as being unable to reproduce a given melody at a given pitch range. Learning to carry a tune is accomplished by 1) learning to hear and control the singing voice and by 2) experiencing unison. It is usually necessary for the teacher to provide these two kinds of learning experiences by helping the child make successful song responses in his normal speaking range, rather than at the pitch level at which the group or music class would normally sing. Most common is the "too low problem singer" although other problem classifications include the "too high singer", the "one note singer" and the child who has all of these problems combined. Speech activities and speech-to-song activities help develop the concepts of *high, low,* and *same* pitches. They also help the child begin to control the different pitch levels in his voice in speech and song.

Once a child has learned to make accurate and consistent song responses at his normal speaking range, he is ready to find his true singing voice. Most successful in accomplishing this have been very short echo patterns using the syllable ōō. Through their use the child reproduces only one or two tones at first in his true singing range.

The short echo patterns are soon supplemented with longer melody patterns using the syllable ōō. When the child can sing longer phrases or entire brief songs using the ōō syllable in his true singing voice he is ready to begin using words with his new voice. He may continue to use legato and staccato ōō sounds alternately with words as he builds a repertory of short songs which he can sing with his newly found voice.

When confronted with new melodies he may continue to revert back to old singing problems for some time. Consistent control of the singing voice depends on the development of the singing vocabulary. The singing vocabulary consists of habits of manipulation of tonal images and habits of employing the motor skills required in correlating the singing voice with tonal images.

Other media besides singing activities contribute to the development of the singing vocabulary. Associations with musical notation, charts or diagrams of melodies, and hand and bodily movements dramatize and reinforce developing habits of tonal thinking and vocal motor skills. Classroom instruments also serve to reinforce the singing vocabulary. Most pleasurable are the recorder activities. Most valuable may be the keyboard activities because of their potential visual associations.

Acquiring a concept of good singing quality is an on-going developmental process which requires constant *effort* and *vigilance* on the part of the teacher for all children. *Effort* to provide a variety of experiences to supplement her own good example for children to hear, emulate and develop critical judgment of light, free, resonant tone quality. *Vigilance* to avoid using examples of poor tone quality in the learning context of singing activities. This is sometimes difficult for the teacher who wishes to use recordings of childrens' songs from the series of elementary music books.

Most important to the solution of singing problems is a positive attitude on the part of both teacher and pupil. Since the solution of singing problems is to such a great extent a matter of the child's being able to help himself, a full understanding of what his difficulties are and of what he is doing to solve them is recommended. In other words, he needs a concept of what is to be learned to guide him at all times. Tape recorder and the video tape recorder are media for self help as soon as the child is achieving some measure of success in helping himself.

Auto-harp and uke provide accompaniments for individual and group singing of one and two chord songs.

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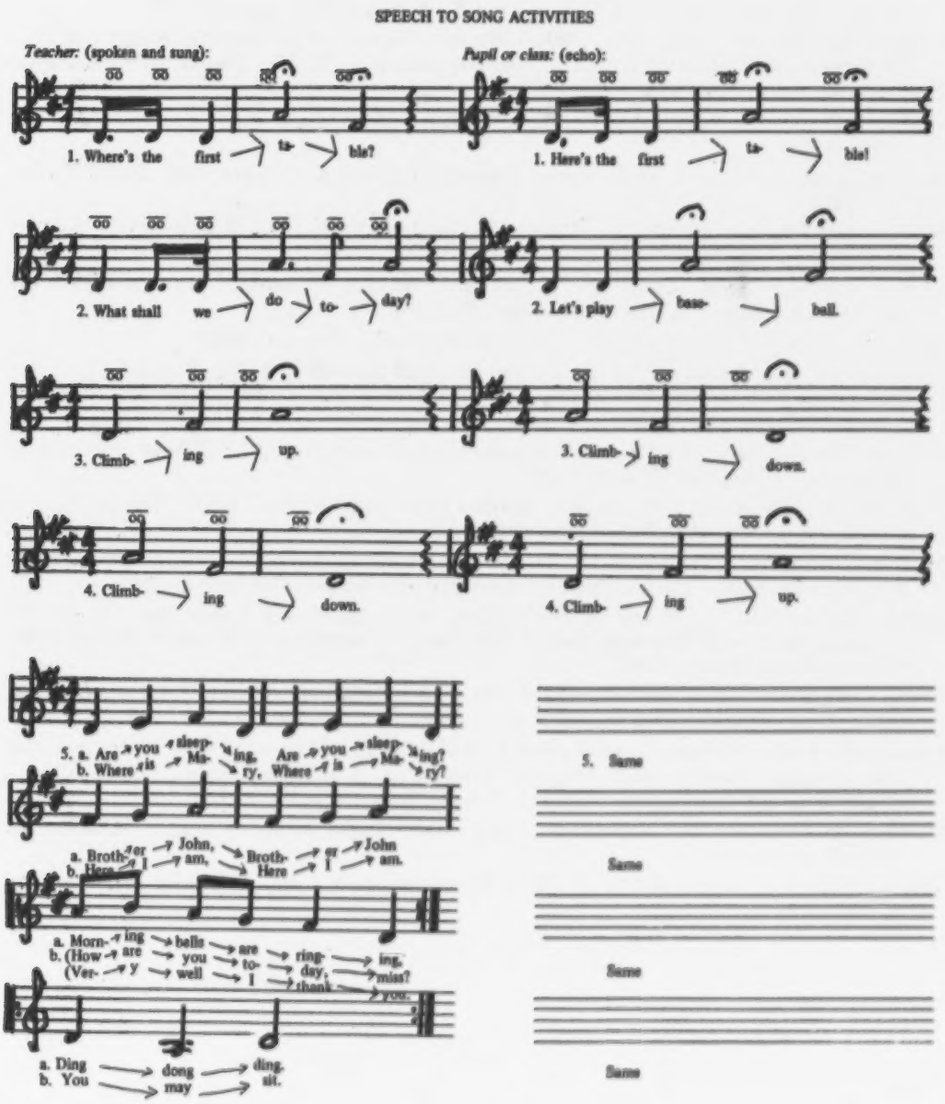
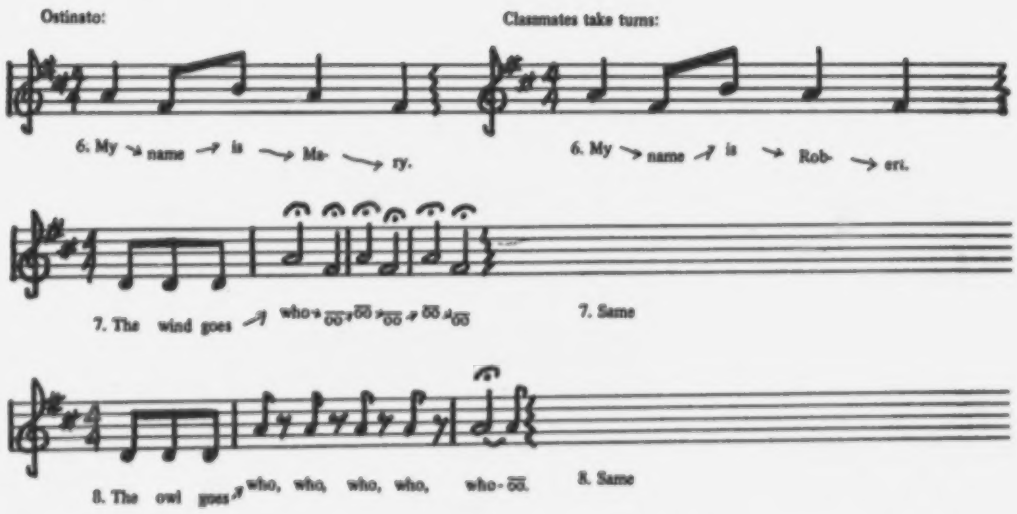
APPENDIX

SPEECH TO SONG ACTIVITIES

SPEECH TO SONG ACTIVITIES
Teacher: (spoken and sung):
Pupil or class: (echo):
1. Where's the first ta- ble?
1. Here's the first ta- ble!
2. What shall we do to- day?
2. Let's play base- ball.
3. Climb- ing up.
3. Climb- ing down.
4. Climb- ing down.
4. Climb- ing up.
5. a. Are you sleep- ing, Are you sleep- ing?
b. Where is Ma- ry, Where is Ma- ry?
a. Broth- er John, Broth- er John
b. Here I am, Here I am.
a. Morn- ing bells are ring- ing,
b. (How are you to- day, miss?
(Ver- y well I thank you.
a. Ding dong ding.
b. You may sit.
5. Same
Same
Same
Same


Ostinato:
Classmates take turns:
6. My name is Ma- ry.
6. My name is Rob- ert.
7. The wind goes who- oo oo oo oo
7. Same
8. The owl goes who, who, who, who, who- oo.
8. Same

SUGGESTED PATTERN SONGS

(a) Songs with two tone patterns
(b) Songs with expanded tonal patterns suitable for using the ōō sound.

Growing With Music, Book 1
Prentice-Hall

Little Red Caboose (b)	page 22
Make A Sound (b)	page 24
Once a Birdie Came a Flying (b)	page 27
Riding in a Buggy (b)	page 42
Six Little Ducks (b)	page 16

Discovering Music Together, Book 1
Follett Publishing Company

Lazy Mary (a) (Use bell pattern)	page 21

Making Music Your Own, Kindergarten

Fray Martin (a)	page 63

Making Music Your Own, Book 2
Silver Burdett Company

Bounce High, Bounce Low (b)	page 43
Sommer, Ade! (b)	page 4
The Bed (a) (Refrain)	page 124

The Magic of Music
Ginn and Company

Have You Heard the Wind (a)	page 48

SUGGESTED TYPE A SONGS

Songs with ascending and descending scale steps.

Growing With Music, Book 1
Prentice-Hall

Count Your Buttons	page 32
Five Fat Turkeys	page 51
Leo the Lion	page 49
One Man Went to Mow	page 44
Our Flag	page 51

Discovering Music Together, Book 1
Follett Publishing Co.

Hot Cross Buns	page 9
Jack and Jill	page 47
Little Robin Redbreast	page 12
My Little Cats	page 32
The Bells	page 18
Three Blind Mice	page 36
Wind and Rain	page 13

Exploring Music, Kindergarten
Holt, Rhinehart and Winston, Inc.

Getting Acquainted	page 24
Taffy	page 32

Exploring Music, Book 1
Holt, Rhinehart and Winston, Inc.

Sho-heen Sho	page 16

SUGGESTED TYPE B SONGS

Songs beginning on the 3rd or 5th of the scale and usually containing the descending minor 3rd.

Growing With Music, Book 1
Prentice Hall

Happy Birthday	page 54
Oh, Come Little Children	page 52

Discovering Music Together, Book 1
Follett Publishing Company

Evening at Home	page 51
Hey, Diddle, Diddle	page 48
Spanish Counting Song	page 27
Tick-Tock	page 11

Exploring Music, Book 1
Holt, Rhinehart and Winston, Inc.

Bright Stars	page 34
It's Raining	page 22
Pussy Cat	page 28

Making Music Your Own, Book 2
Silver Burdett Company

Marching to Pretoria	page 116
Winter, Ade!	page 99

The Magic of Music, Book 2

Jingle at the Windows	page 154
Skip to My Lou	page 152

SUGGESTED TYPE C SONGS

Songs containing a skip to a high tone.

Growing with Music, Book 1
Prentice-Hall

Blue Bird	page 35
Hello Everybody	page 1
Jeremiah, Blow the Fire	page 35
Valentines Red	page 55

Discovering Music Together, Book 1
Follett Publishing Company

America the Beautiful	page 57
How D'Ye Do, My Partner	page 40
Off to School	page 7
Rubber Ball	Page 42

Exploring Music, Book 1
Holt, Rinehart and Winston, Inc.

Hot Cross Buns (New Melody)	page 39

Making Music Your Own, Book 2
Silver Burdett Company

Elephant Song	page 28
Old House	page 24

A MUSICAL STORY FOR PROBLEM SINGERS

by Marjorie Carlson

This playlet gives children practice in singing descending skips of an octave or a fifth. Rhythm band instruments may be used to give sound effects of the various events in the story. Allow the children to use their own imagination to create the effects that they wish to have. Use Animal Song (see end of story) for piano introduction.

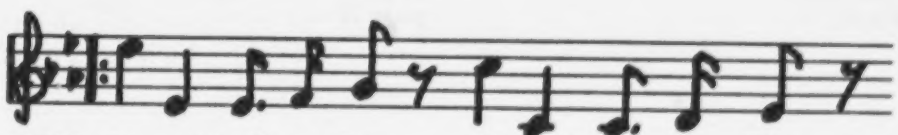
The Little Red Hen

In the big barnyard, lived a little Red Hen,
And all her little Chickens, Eight, Nine and Ten.

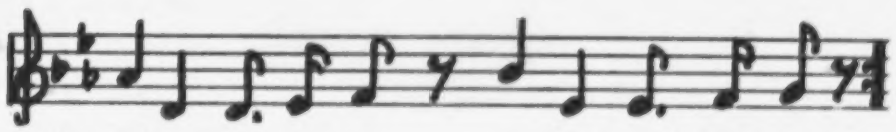
Now Mrs. Hen was a busy one
And a grain of wheat, She soon uncovered.

She called to her friends in the old barnyard,
And told them the secret
Of the wheat she had discovered.

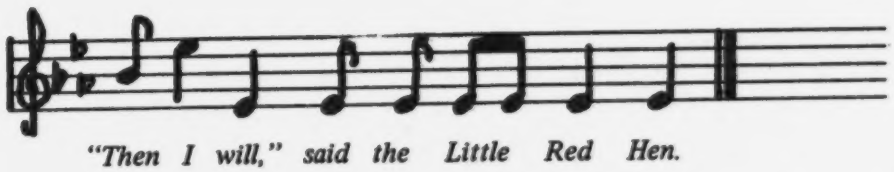
"Who will plant this wheat?" said the Little Red Hen.



**"Not I," said the Cow. "Not I," said the Horse.*
"Not I," said the Duck "Not I," said the Dog.



"Not I," said the Goose. "Not I," said the Cat.
"Not I," said the Pig. "Not I," said the Goat.

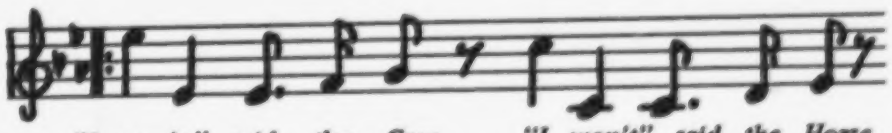
**Use the words "I won't" through out the song for first grade.*

"Then I will," said the Little Red Hen.

And she did just as she said.*
She planted the wheat, and then she went to bed.

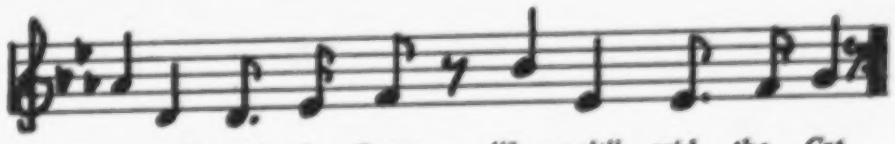
The very next day she 'woke with a start.
And found that the sun was shining bright.

The days went by, and the sun shone,
And soon she had a big stalk of wheat all her own.

"Who will cut the wheat?" asked the Little Red Hen.

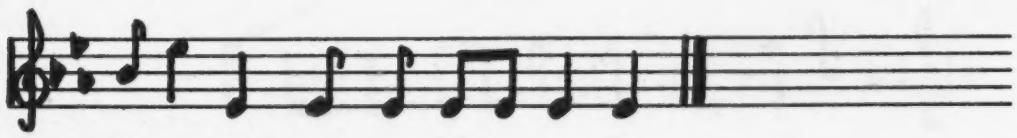


"I won't," said the Cow. *"I won't" said the Horse.*
"I won't," said the Duck. *"I won't," said the Dog.*



"I won't" said the Goose. *"I won't", said the Cat.*
"I won't," said the Pig. *"I won't", said the Goat.*

**Use Planting Song.*



"Then I will," said the Little Red Hen.

So she cut the wheat,* and then she thought.
I wonder if my friends will help???

Same melody as before.

"Who will go to market?" asked the Little Red Hen

Same.

"I can't," said the Cow.
"I can't," said the Duck.
"I can't," said the Horse.
"I can't," said the Dog.

Same

"I can't," said the Goose.
"I can't," said the Pig.
"I can't," said the Cat.
"I can't," said the Goat.

Same

"Then I will," said the Little Red Hen

**Use Cutting Song here.*

Off to the market,* she took the wheat,
And when it was ground she started home again.

She had to hurry home and fix some dinner,
She knew some hungry chicks who needed some meal.

And when she got home, she went to the barnyard,
And of her friends once more she inquired.

Same.

"Who will mix the meal?" asked the Little Red Hen.

Same.

"Not me," said the Cow.
"Not me," said the Duck.
"Not me," said the Horse.
"Not me," said the Dog.

Same.

"Not me," said the Goose.
"Not me," said the Pig.
"Not me," said the Cat.
"Not me," said the Goat.

Same.

"Then I will," said the Little Red Hen.

**Use Market Song.*

So she mixed the meal*, then she went to bed,
She was very, very tired and she had an achey head.

But the very next day, she called to her friends,
And slyly she asked in her softest voice.

Same.

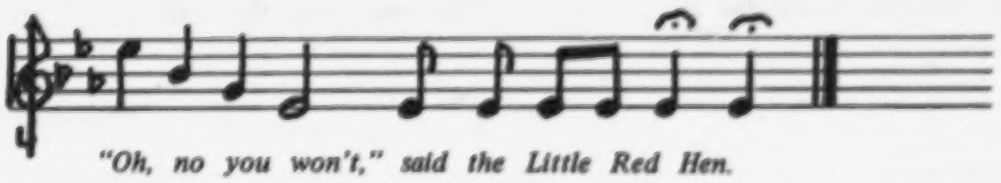
"Who will eat the meal?" asked the Little Red Hen.

Same.

"I will," said the Cow.	***"I will," said the Horse.***
"I will," said the Duck.	***"I will," said the Dog.***

Same

"I will," said the Goose.	***"I will," said the Cat.***
"I will," said the Pig.	***"I will," said the Goat.***



"Oh, no you won't," said the Little Red Hen.

**Use Mixing Song.*

She called her chickens, Eight, Nine, and Ten.
And they all sat down to a great big dinner.

Her friends in the barnyard sat and watched,
As the Little Red Hen and her chickens
Enjoyed that meal.

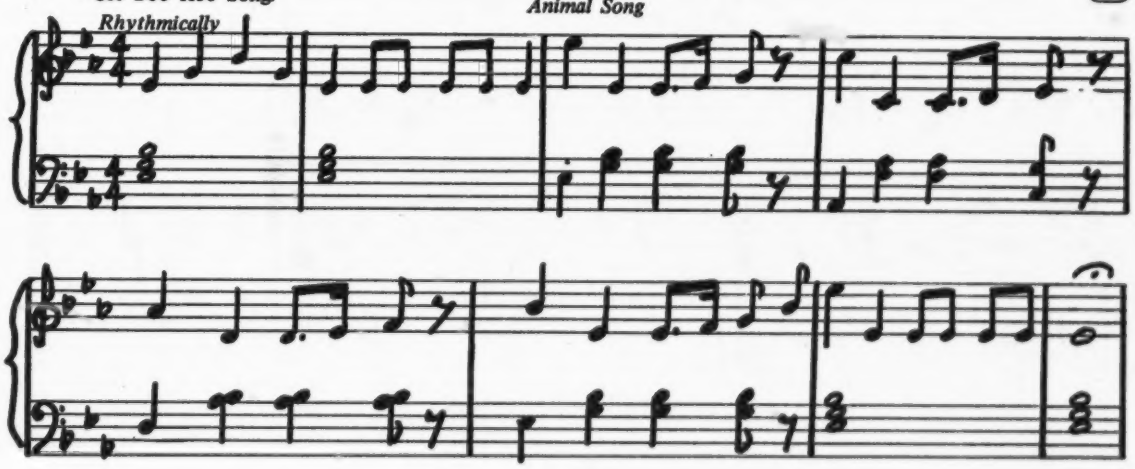
How they wished they had been good,
So that they might have had some meal.*

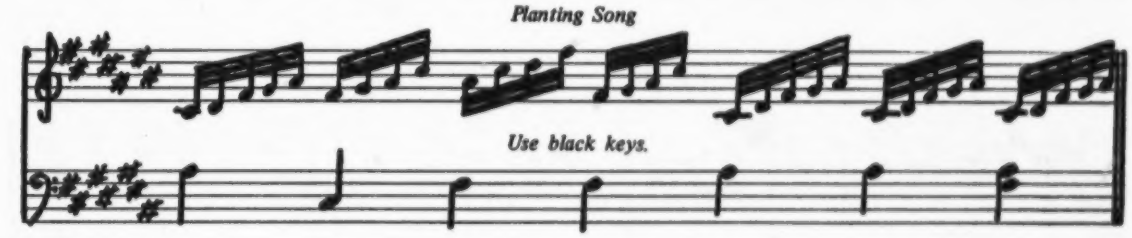
Now you see it pays to do the right thing,
and be kind and helpful to each other.

*Use Boo Hoo Song.

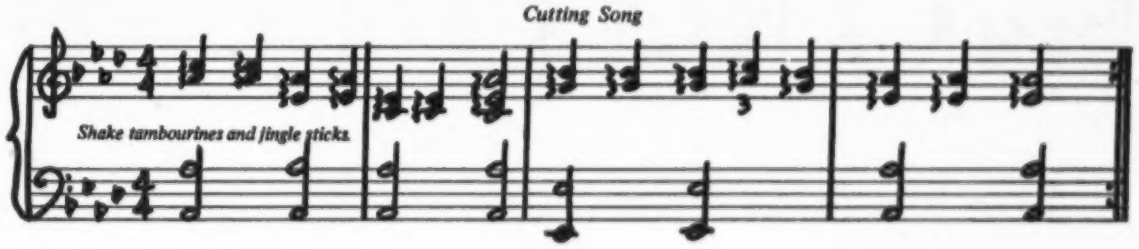
Animal Song

Rhythmically

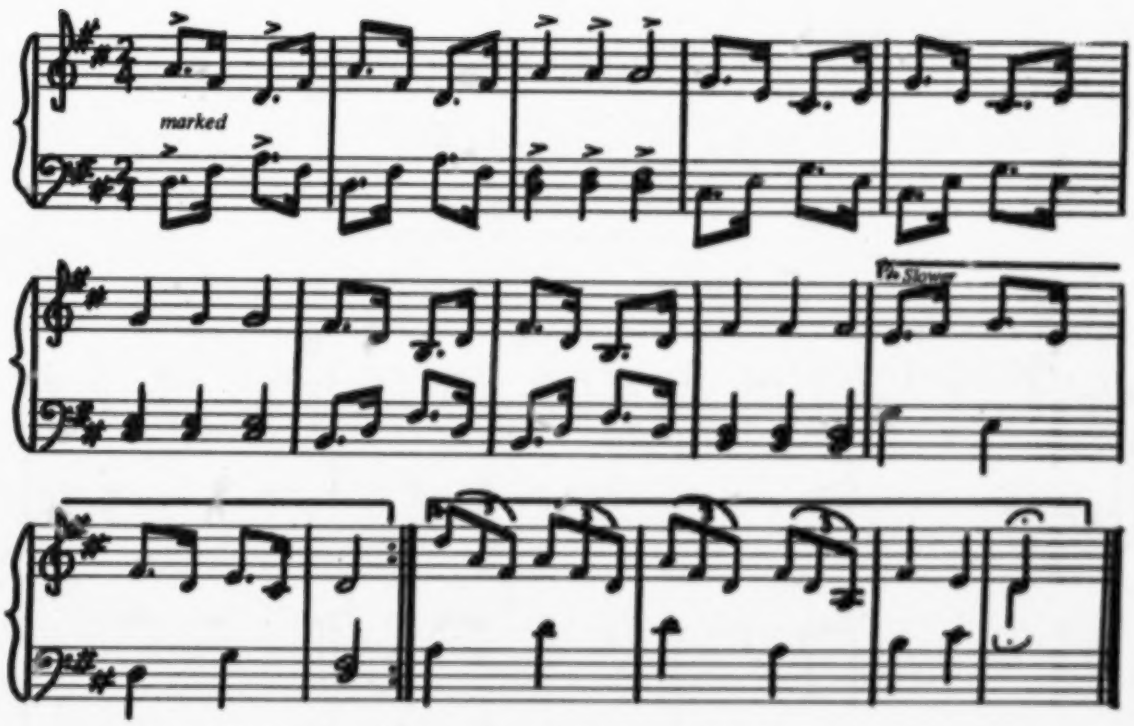


Planting Song

Use black keys.

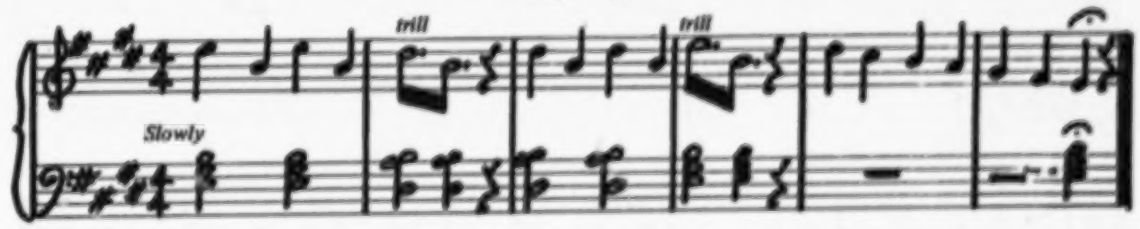
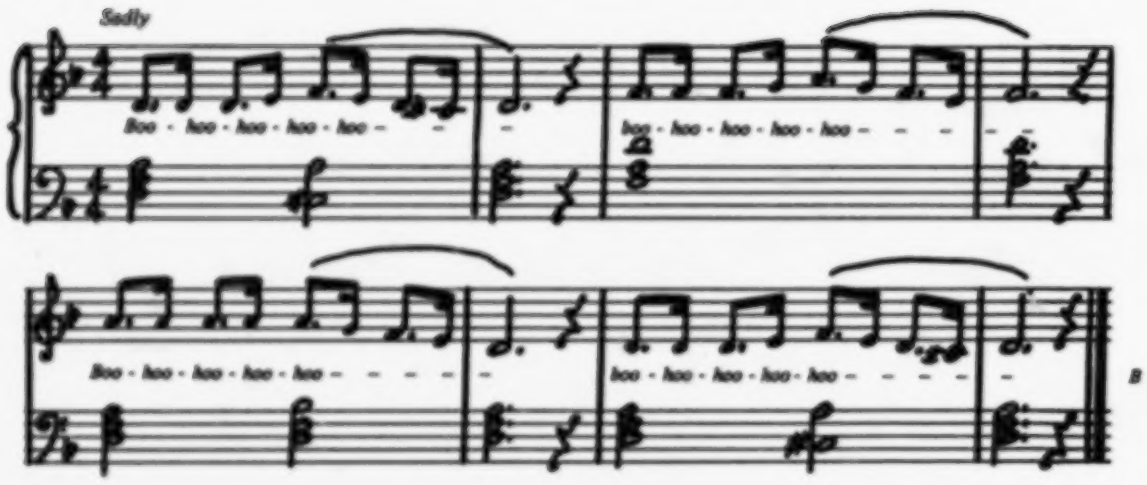
Cutting Song



Shake tambourines and jingle sticks.

To Market Song

Use sand blocks and cymbols against each other for grinding sound

Mixing Song



Bill Hill Song